

SCHUMANN

ALBUM FOR THE YOUNG OPUS 68
FOR THE PIANO

EDITED BY WILLARD A. PALMER



Although the title of the original edition was “40 Keyboard Pieces for the Young,” the table of contents listed each of the 42 selections contained in the present edition. The vignettes bordering the title were prepared by Ludwig Richter, a famous illustrator of children’s books.

A CD recording of *Album for the Young*, recorded by Kim O’Reilly, is included.

Second Edition

Copyright © MCMXCIII by Alfred Music

*Cover art: Carnation, Lily, Lily, Rose
by John Singer Sargent (American, 1856–1925)
Oil on canvas, 1885–86
The Tate Gallery, London
Art Resource, New York*

All rights reserved

ISBN 0-7390-3692-0

CONTENTS

PART I (for the younger)

Melody	6
Soldiers’ March	7
Humming Song	8
Chorale	9
A Little Piece	10
The Poor Orphan	11
Hunting Song	12
The Wild Rider	13
Folk Song	14
The Happy Farmer	15
Sicilienne	16
Knecht Ruprecht	18
May, Sweet May	20
Little Etude	22
Spring Song	24
First Sorrow	26
The Little Morning Wanderer	27
The Reaper’s Song	29

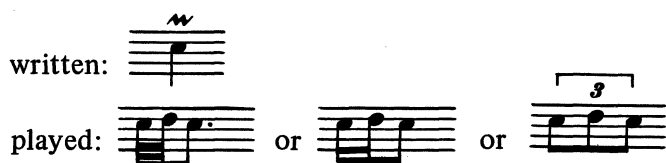
PART II (for the older)

Little Romance	31
Rustic Song	32
★ ★ ★	34
Roundelay	35
The Horseman	38
Harvest Song	40
Echoes from the Theater	42
★ ★ ★	44
A Little Canon	46
Remembrance	48
The Stranger	50
★ ★ ★	54
Song of War	56
Scheherazade	58
Gathering of the Grapes — Happy Time!	60
Theme	63
Mignon	64
Italian Mariners’ Song	66
Sailors’ Song	68
Wintertime	70
Little Fugue	74
Northern Song	77
Figured Chorale	78
New Year’s Eve	80







3. THE SCHNELLER

This ornament is sometimes called the “upper mordent” or “inverted mordent.” The proper term is SCHNELLER (English, “snap”), and it was undoubtedly so called by Schumann.



The schneller had its origin in the baroque period and, according to C.P.E. Bach, was not indicated by a symbol but was written out in the manner of a compound appoggiatura:



During Bach's time the symbols  and  were synonymous, and either could indicate a short or long trill, beginning on the upper note (Chopin continued to use the symbols synonymously). In Clementi's famous piano method book, *THE INTRODUCTION TO THE ART OF PLAYING ON THE PIANOFORTE* (c. 1803), he stated that in certain situations the symbol  could indicate a “short shake (trill) beginning by the note itself.” Thus the “inverted mordent” came into acceptance. The mordent () , which stood for an alternation of the main note with the note a tone or semitone below it, became obsolete during the early part of the nineteenth century, and some composers, including Hummel, used that sign to indicate the schneller.

The student has the task of learning what the symbols stand for in each period of musical history and, in some cases, what they meant to each individual composer.

RECOMMENDED READING

Chissell, Joan. *SCHUMANN*, Collier Books, New York, 1962.

Schauffler, Robert Haven. *FLORESTAN: THE LIFE AND WORK OF ROBERT SCHUMANN*, Dover Publications, Inc., New York, 1963.

ACKNOWLEDGMENT

My sincere thanks to Judith Simon Linder for her invaluable assistance with the research that made this edition possible.

4. CHORALE

EIN CHORAL

(a) Very legato M. M. $\text{♩} = 54 - 72$

This chorale is based on the hymn "Freue dich, o meine Seele" (Rejoice, O My Soul).

- (a) Clara Schumann edition: Sehr gebunden M. M. $\text{♩} = 54$. The Autograph gives no tempo indication.
- (b) *p* is the only indication in the Autograph. Dynamic indications in light print are from the Clara Schumann edition.
- (c) The slurs are added in the original edition.
- (d) The first fermata is missing in some editions; it is quite clear in the Autograph and appears in the original edition.

15. SPRING SONG

FRÜHLINGSGESANG

(a) Intimately M. M. $\text{♩} = 56$

(c) una corda (soft pedal)

(a) Autograph: Innig zu spielen.

(b) These notes for the left hand are shown as they appear in the original edition. The Autograph has them as follows:

(c) Autograph: Verschiebung.


18. THE REAPER'S SONG

SCHNITTERLIEDCHEN

(a) Moderato (b) M. M. ♩ = 76-84

(a) Autograph: Nicht sehr schnell (literally, "not very fast").

(b) Clara Schumann suggests M. M. ♩ = 120!

(c) The appoggiaturas in this selection may also be played:  See the discussion of THE APPOGGIATURA on page 4.

35. MIGNON

(a) Slowly, tenderly (b) M. M. ♩ = 80-92

The musical score consists of four systems of two staves each (treble and bass clef).
 - System 1 (measures 1-3): Right hand starts with a piano (*p*) dynamic. Fingerings 1, 2, 2, 1, 4 are indicated. Left hand has a bass line with dynamics *fp* at measures 2 and 3.
 - System 2 (measures 4-6): Right hand continues with fingerings 2, 1, 4, 1, 3, 2, 1. Left hand has a steady bass line with *fp* dynamics.
 - System 3 (measures 7-9): Right hand has fingerings 2, 1, 2, 5, 2. A circled 'd' is placed above the first measure. Left hand continues with *fp* dynamics.
 - System 4 (measures 10-12): Right hand has fingerings 5, 1, 4, 4. The piece ends with a double bar line and repeat dots.

(a) Autograph: Langsam, zart.

(b) Clara Schumann edition: M. M. ♩ = 104.

(c) The Clara Schumann edition adds a footnote: "The *fp* is to be understood merely as a slight emphasis on the last quarter note."

(d) The Autograph clearly shows B \flat here. The Clara Schumann and other editions have A \flat , which is less musical and less logical than B \flat . In the previous three measures, the last note of the left hand has served as a resolution of the dissonant note, the first right hand note of each measure.

39. LITTLE FUGUE

KLEINE FUGE

(a) Prelude M. M. ♩ = 66-72

(a) Autograph: Vorspiel. Clara Schumann edition: M. M. ♩ = 80

(b) This measure and the following one agree with the Autograph and the original edition, in spite of differences shown in other editions.